

courts had been warned to be on the watch for him, and the French government had offered a reward for his capture.

<sup>f</sup> Nor was it easy for him to escape notice/ writes Mac-aulay, ' for his broad Scotch accent, his tall and lean figure, his lantern jaws, the gleam of his sharp eyes which were always overhung by his wig, his cheeks inflamed by an eruption, his shoulders deformed by a stoop, and his gait distinguished from that of other men by a peculiar shuffle, made him remarkable wherever he appeared/

The portrait of Titus Oates is a companion to that of Ferguson. It describes the trial of Oates on the charge of perjury, which took place at the beginning of the reign of James II.

On the day in which Titus was brought to the bar, Westminster Hall was crowded with spectators, among whom were many Roman Catholics, eager to see the misery and humiliation of their persecutor. A few years earlier his short neck, his legs uneven, the vulgar said, as those of a badger, his forehead low as that of a baboon, his purple cheeks, and his monstrous length of chin, had been familiar to all who frequented the courts of law. He had then been the idol of the nation. . . . Times had now changed ; and many, who had formerly regarded him as the deliverer of his country, shuddered at the sight of those hideous features on which villany seemed to be written by the hand of God.<sup>2</sup>

These are by no means imaginary portraits. Each trait is based on some evidence, though it may be the evidence of satirists and caricaturists. Macaulay has distilled the essence of many contemporary accounts of the appearance of these men to provide colour for his picture, and has provided a little too much. He has exaggerated and over-coloured. In the later volumes of the History,

<sup>1</sup>II, 527 (v).

a I, 477 (iv).